Guitar Tab Edition

OFFICIAL

Mark Knopfle

guita styles

Complete, off-the record guitar transcriptions in tab and standard notation of eight classic songs

VOLUME I

This unique folio - the first to present COMPLETE guitar transcriptions of Mark Knopfler's music, includes note-for-note playing versions of eight of his most popular songs

The music is presented in both tablature and standard notation, complete with lyrics and chord symbols

expresso love

love over gold

once upon a time in the west

private investigations

romeo and juliet

sultans of swing

telegraph road

tunnel of love

The book includes:

- In-depth interview with Mark Knopfler about his own playing style
- Details of Mark's guitars, effects and amplification by Ron Eve (longtime guitar technician) and Stephen Marchino (head of production at Pensa-Suhr)
- Comprehensive guide to tab
- Exclusive photographs of many of Mark's guitars

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Mark Knopfler

guitar styles

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GIBSON 'SUPER 400'
MODEL CES
c.1955, s/n A22087

mark's guitar style 4

sultans of swing 12

once upon a time in the west 30

expresso love 46

romeo and juliet 61

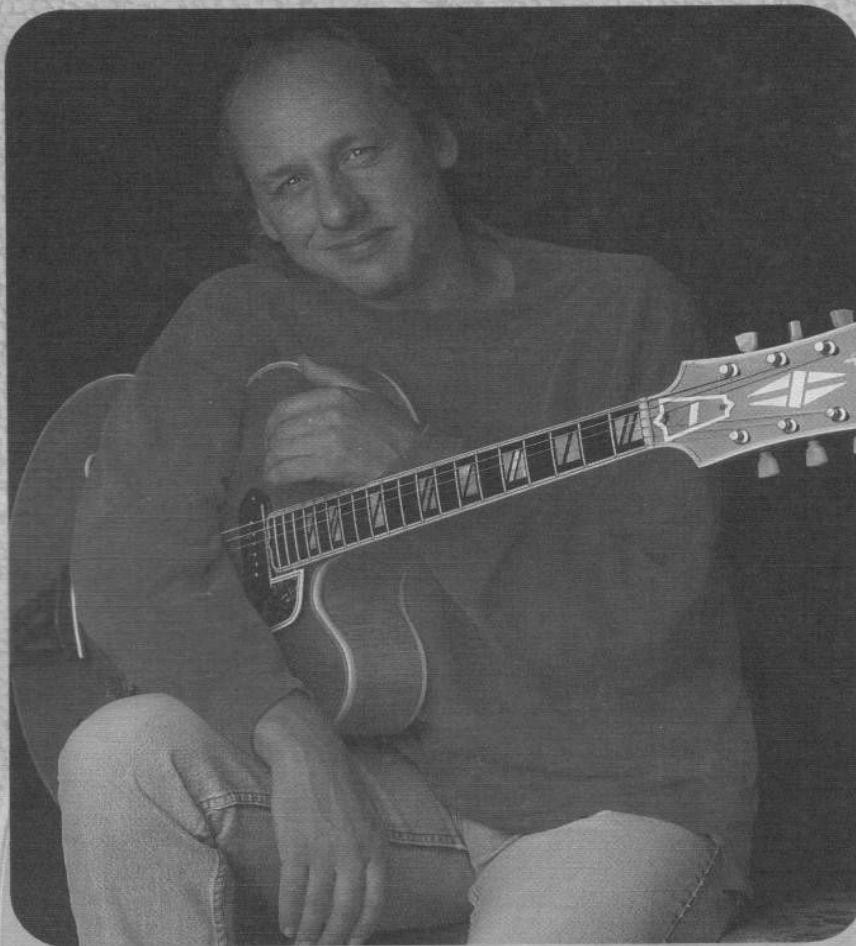
tunnel of love 79

love over gold 105

private investigations 116

telegraph road 126

notation & tablature explained 151

GIBSON ES 175, SUNBURST
c.1960. s/n 510514

Mark's guitar style...

"I'm left-handed but I play right-handed. They tried to teach me violin at school for two or three years - right-handed - so by the time I was 15 I was into the habit of playing that way round. It has some advantages - it obviously means my strong hand is on the neck for a good vibrato. I can pull or bend three strings quite easily.

"When I was learning the guitar I used to play with a pick a lot - a pick is the biggest amplifier there is and not using a pick is the main difference in my style.

"When the fingerpicking style and flatpick style were fusing together for me I realised I was doing things with my fingers that I used to do with a pick, but it was more comfortable and more rhythmic with my fingers. This was well before Dire Straits - I remember being conscious of the style developing when I was sleeping on someone's floor in Turnpike Lane. They had a cheap copy of a Gibson Dove acoustic with very light strings and I realised the pick was becoming redundant.

"I don't play all that much on the road apart from the gigs. In between tours I get the chance to sit down and play a bit - I intend to work out more of a structured routine. I spent some time a few years ago getting some books out and studying a bit because I was being asked to play sessions with proper musicians.

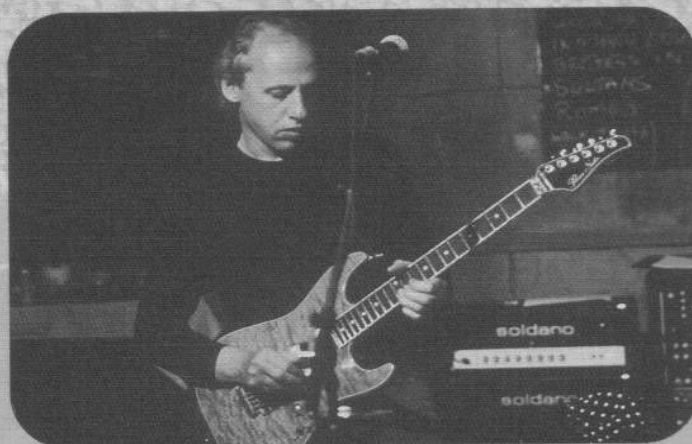
"Working with Chet (Atkins) and other fine musicians like him really helped my playing - you're always learning when you play with good musicians. I like the idea of change - I don't want to stay static. I like the way I play in my heart and I wouldn't want to be anyone else, but I'm conscious that there's a whole world of playing out there that I don't do - it's bottomless, really. If I get a book out I'll find something and make it my own either by adding my own style or because I couldn't play it properly in the first place.

"When I'm working on a solo I don't really know how it comes about. I think not being able to sing means that the guitar becomes like a voice and you make it do things that you wouldn't do otherwise. Perhaps if you can't sing you push a little harder with your instrument but I've never really thought about that.

SCHECTER 'TELE', RED
s/n S8703
This is a great rhythm guitar and often supplies the 'picking rhythm' that is Mark's trademark, exemplified on the track 'Walk Of Life'.

SCHECTER 'STRAT', SUNBURST
c.1980, s/n S8001
Replaced an earlier Sunburst that was stolen. Used on 'Tunnel Of Love' ('Making Movies') and 'Going Home' (theme from *Local Hero*). On 'Assassin Of Love' ('Miracle') it was used through a Fender Vibrolux connected to the Marshall cabinet to achieve the 'Duane Eddy' sound on that track.

"There are lots of guitarists and musicians with tremendous facility but they might not be musicians to me - 'musician' is a difficult term. There's a lot more to it than just technique. Van Morrison has great facility with his voice but not the same facility with piano or guitar but that doesn't matter. He understands what music is and his roots go very deep into Celtic music and the Blues. He is capable of great moments of fusion of the two - that's something that has very little to do with facility or book knowledge. Having good chops definitely helps but it's not the whole story.

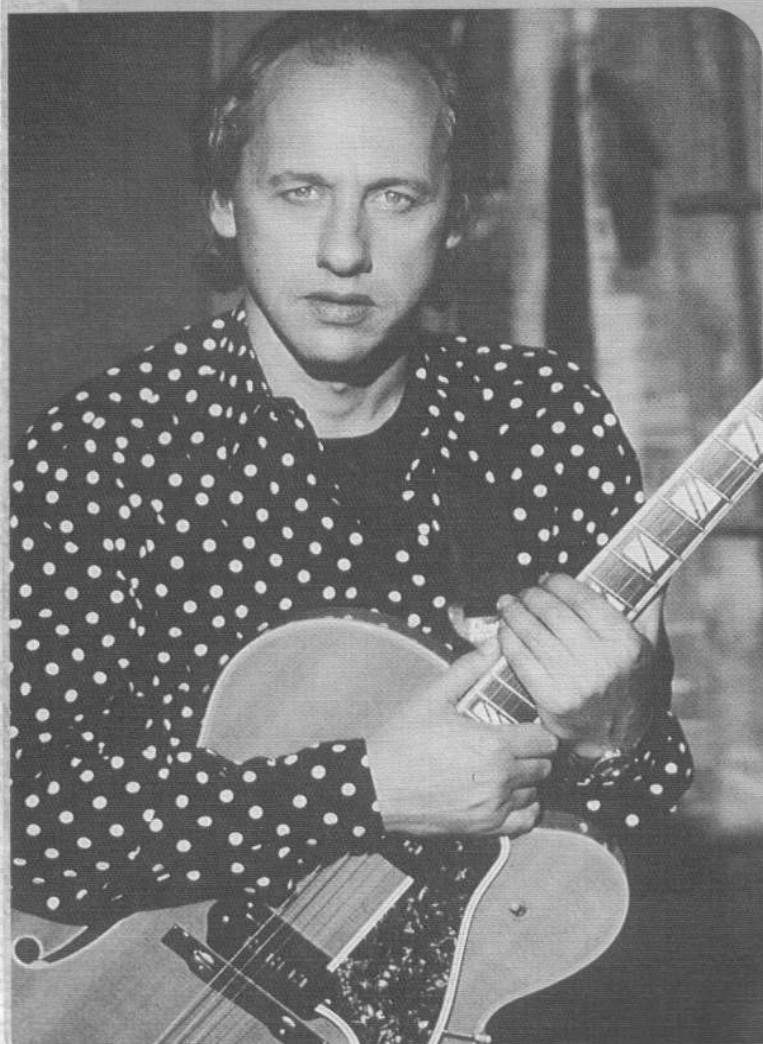
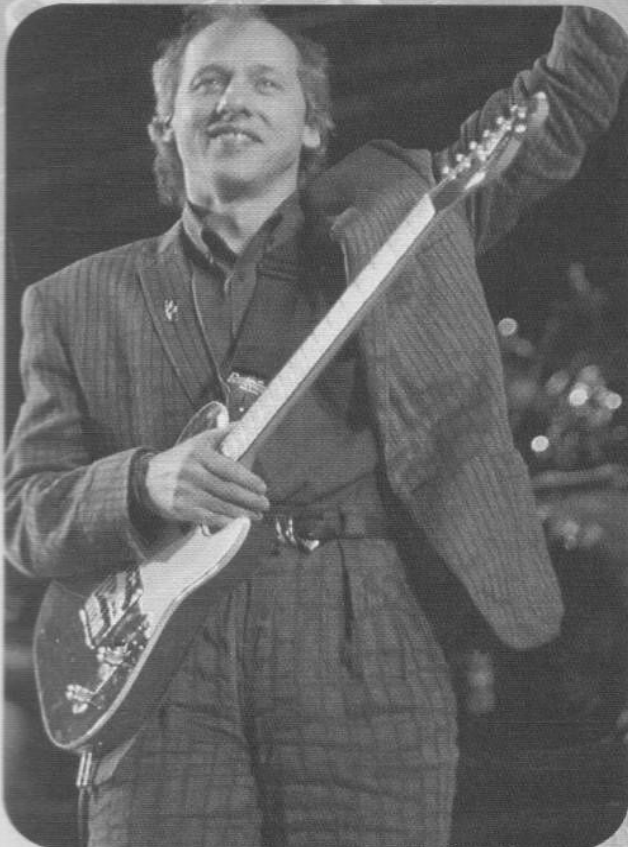
SCHECTER 'TELE', RED
s/n S8218
The guitar that eventually replaced Mark's Fender Strat as his workhorse guitar. It features on numerous recordings, for example 'Expresso Love' and later the live versions of 'Sultans Of Swing' and 'Once Upon A Time In The West'.

"I haven't yet managed to get into a professional way of writing. I can see that it's essential for a novelist to do that. I can apply myself better than before but it's certainly something I could work on. I like to get into things where I don't think about music at all, like reading - it's very important to be able to get away from it so you can come back refreshed.

"I like to use dynamics in songs - in *Tunnel Of Love* the music drops down then builds up again. I'm not sure where I get that from but I must get it from somewhere. Most creative people are like sponges - they absorb things and then squeeze something different out. Some songs I like to be linear and stay on the same level like *How Long* and *Calling Elvis*.

"Dynamics are relatively easy to understand but other things I can't explain at all - like the outro of *On Every Street* where the riff repeats over and over. George Martin heard that and said it sounded like Puccini... Or was it Bartók? I can't remember.

"I remember speaking to Pat Metheny and Lyle Mays one day and they said 'Hey, man, How d'you write that *Local Hero* stuff? It sounds like it's a 1000 years old'. Well... I don't know. They're just tunes, you know? I can't even say whether songwriting is getting easier or harder for me but I do think my songs are getting simpler with fewer chords and less ambiguous lyrics. Although if there's a complicated way to do something then I'll probably find it."

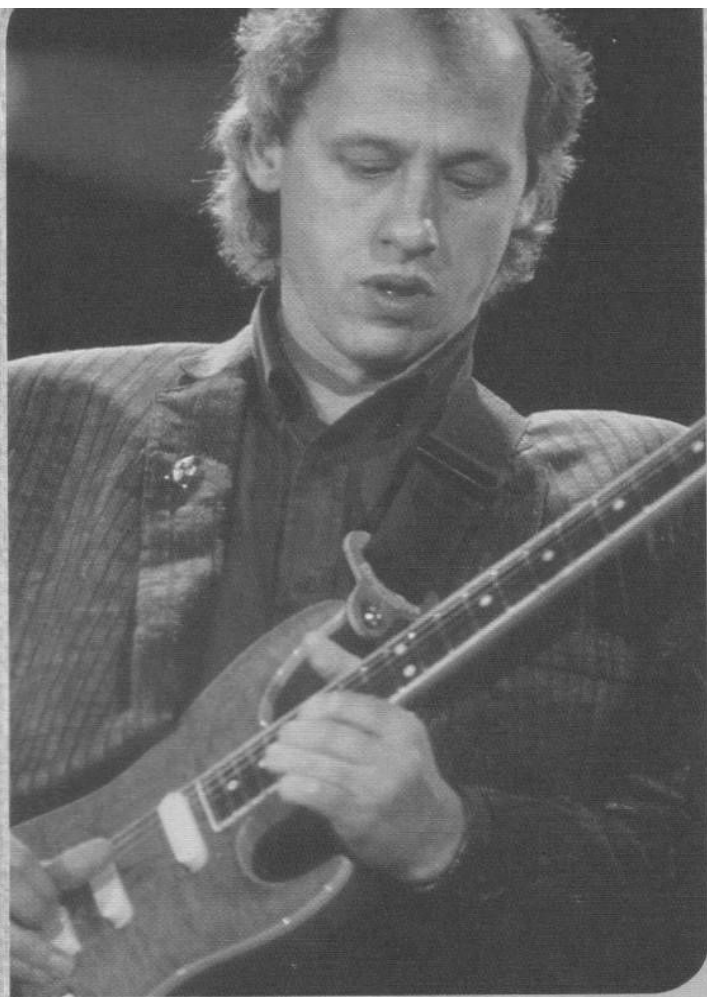
(This article is continued in Volume II)

GIBSON LES PAUL, SUNBURST
c.1986, s/n 12849

Ron Eve is Mark Knopfler's longtime guitar tech and Stephen Marchino is head of production at Pensa-Suhr. Dave Burrluck talks to them about Strait's guitar sounds.

Mark Knopfler may be synonymous with the Fender Stratocaster but any one who's seen or heard the Straits in the last couple of years won't have missed the Strat-shaped Pensa-Suhr guitar that is Mark's main working instrument. The guitar was hand built by John Suhr in the late '80s. However, John no longer works for the exclusive New York based company. According to Stephen Marchino, currently responsible for hand crafting these guitars with Mas Hino (John's apprentice for six years), he is no longer making guitars but working with electronics wizz Bob Bradshaw in California.

The guitar in question features a one piece quilted maple carved top. The body base is mahogany and it has a bolt-on maple neck with 22 fret bound Brazilian rosewood board.

"It's quite a departure from his previous guitars" explains Ron Eve, "the shape of the neck is more of an oval, more an early slim Gibson neck than a Fender. It's slightly wider too and the frets are very high, Mark was "persuaded" to go for a larger fret both in height and width. The action is set pretty much as low as you can go with the barest hint of buzz. Mark plays quite lightly, not heavy at all."

FENDER STRATOCASTER, RED
c.1960, s/n 68354
Bought second-hand, it had a 'natural wood' finish that was quickly replaced with red lacquer! This guitar features in most of the early Dire Straits' recordings, brought out of retirement for the recording of 'On Every Street' through a Soldano head, Marshall 4 x 12, modified with a TC2240 DDL effects unit.

Stephen Marchino adds that "the guitars are fretted under tension so very little dressing is required, that's why they play so well. The actual fretwire is Dunlop 6105, tall but not as wide as the 6100. We found the intonation wasn't as good with the really wide wire. The guitar is finished with a special, very thin lacquer by Pat Wilkens."

The double locking Floyd Rose is an unusual inclusion for Knopfler and although the trem is back routed "it's actually screwed up to the body," says Ron. "It's fixed so it's really a non-trem guitar. The main reason is because of the fine tuning at the bridge. The guitar's tuning stability is remarkable."

The guitar is fitted with EMG pick-ups, a full sized '85 humbucker at bridge and the single coil sized SA humbuckers in middle and neck positions. "We use a special technique" (a combination of a capacitor and resistor) "to simulate a split coil on the bridge humbucker when it's switched to position four (bridge and middle pick-up) on the five-way, lever type pick-up selector," continues Stephen.

Apart from a master volume and master tone control, a mid-boost - the EMG SPC Presence control - is activated by pull/push switch in the tone pot. "Mark used that tone for the heavier sounds - like on *Heavy Fuel* and *Calling Elvis* - typically with the bridge humbucker and middle pick-up selected" adds Ron. It's tuned standard with D'Addario .009" to .042" gauge strings. Mark has a spare black Pensa-Suhr, again Strat-shaped, this time with flat topped all mahogany bound body. According to Ron, "the neck has a flatter curve, but the fret set up is the same and the Floyd Rose is functional. He uses that for *So Far Away*.

PENSA-SUHR, FLAME MAPLE
c.1987 s/n 001
Mark's favourite guitar! Designed on a napkin over coffee with luthier John Suhr and Mark's friend and New York music store owner Rudi Pensa. It features a magnificent one-piece contoured maple top backed by one piece of mahogany and a rosewood neck. Fitted with EMG active pick-up system with switchable mid-boost. Amongst many recent recordings it has been used on 'Feel like Going Home' ('Notting Hillbillies'), 'Love You Too Much' (Jeff Healy) and 'Old Habits Are Hard To Break' (Ronnie Milsap). Played through a Soldano and a Marshall 4 x 12 on 'Heavy Fuel', 'Planet Of New Orleans' and 'Calling Elvis' (all on 'On Every Street').

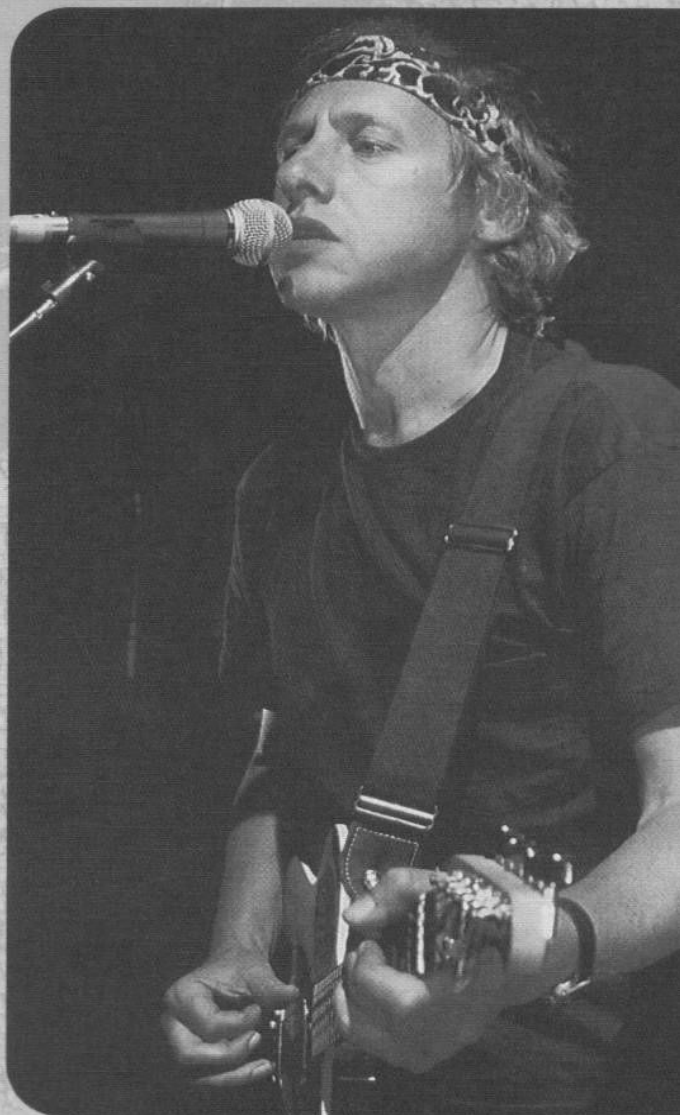
PENSA-SUHR, BLACK
c.1986. s/n 014

"Mark also has a 'prototype' Pensa-Suhr, tuned to open G (from low to high D-G-D-G-B-D) and used on *Two Young Lovers*. It was the first guitar John Suhr built under the Pensa-Suhr name and has a 001 serial number".

N. S. PHILLIPS ACOUSTIC GUITAR

Another John Suhr guitar looks like a white Fender Strat. "I think we should come clean about that" says a sheepish sounding Ron. "It's got all the Fender transfers and appears to be a Custom Shop guitar but it's not really. Parts of it are Fender - some parts aren't, John Suhr put it together so I'm not sure exactly what's what. It's a standard Strat format though with three single coils and vintage tremolo". Mark used that on *The Bug* on the last tour and album.

RAMIREZ SPANISH
1990. s/n A2441
Used on the 'On Every Street' tour for 'Private Investigations'. It has a built-in bridge pick-up which is adjustable for individual string tone and volume.

GIBSON 'CHET ATKINS', NYLON STRUNG, SOLID BODY
s/n A027
'Classical' electric guitar, it has a piezo pick-up under the bridge. Used extensively live for 'Private Investigations' until the purchase of the Ramirez Spanish guitar.

Ron is keen to point out that although certain guitars were used for certain numbers in the studio, and it seems Mark has a lot of Strat-type guitars, each one has its own character.
"So we'll get a basic style of guitar through a basic amp set-up then play with them a bit. The two most important tools in a guitar tech's kit are a crystal ball and a magic wand - I have to predict what Mark will use. If I've heard the songs prior to the session I'll have a good idea of where he's heading. As for amps, I always take in the Soldanos as well as a range of things like old Fender amps.

GIBSON 'SUPER 400' MODEL CES
c.1953, s/n 15808
In Mark's words, 'A man's guitar!'. Of the same type associated with Elvis Presley and very rare - ie, *valuable*. Used on 'Your Latest Trick' (for the live concert) and 'Fade To Black' ('On Every Street') for its 'plummy' jazz sound using a vintage Fender Vibroverb combo. The pick-ups used rare 'Alnico' magnets.

NATIONAL 'DUOLIAN', STYLE O, STEEL GUITAR
c.1939, s/n B1844
Open tuning, D-G-D-G-B-D (low to high), with capo often on 2nd or 3rd fret. This guitar is the one on the front of the 'Brothers In Arms' album. As used on 'Romeo And Juliet' and 'Telegraph Road'.

"On the last album we mainly used Soldano, except, for example, *Fade to Black*, where we used his '53 Gibson Super 400 through one of the vintage Fenders, I believe a Vibroverb.

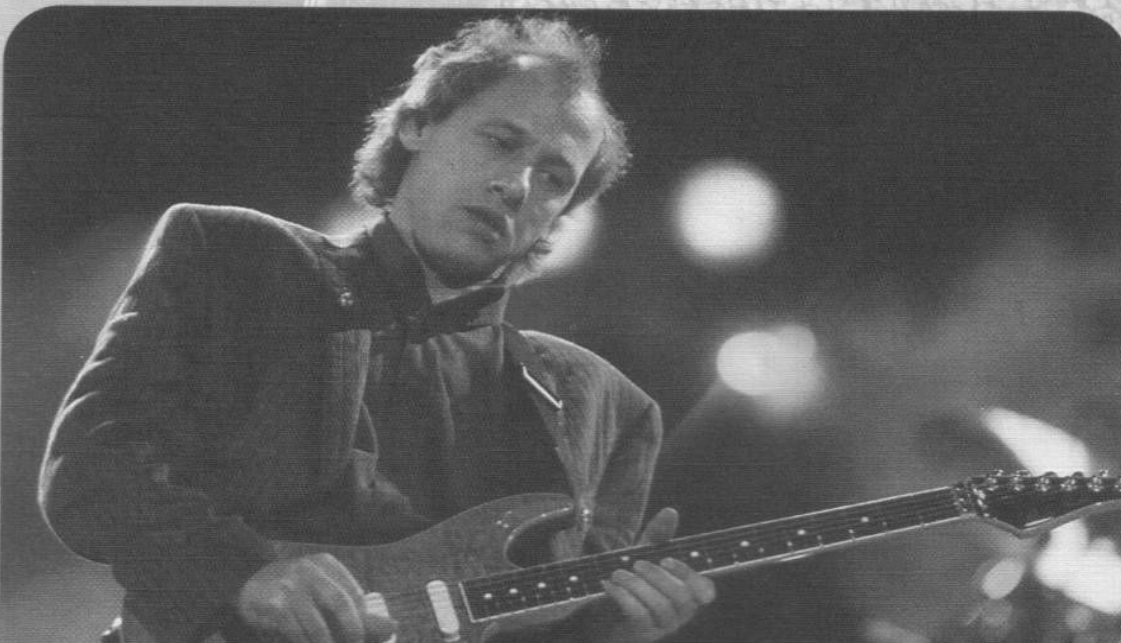
"That Gibson is worth around £20,000. I wasn't at all happy about taking that on the road I can assure you. Accidents do happen, not to mention theft, so it stayed in its flight case till about five minutes before the show, then put straight back again.

GRETSCH 'SUPER CHET'
MODEL 7690
s/n 84055

"Live, to an extent, we have duplicate guitars but others aren't covered, like Mark's National - we only have one of those. I've certainly had a couple of tense moments on tour - I took the Pensa-Suhr out of the guitar rack to pass it to Mark, I thought I felt something wrong but it was too late to check. I gave it to him but what had happened was that the top string had caught on the stand and stretched - the top E was down about a tone - but by then he was on stage.

"Mark is certainly a hard task master and has high expectations and is perhaps a little intolerant to things going wrong. Looking back over the number of shows and the number of guitar changes - there's a change each song, sometimes two, then there's amp and effects changes - we're talking less than 1% when there may be a small problem. For example, once he walked on, put his foot on the Ernie Ball volume pedal and the string mechanism broke. Now I'd checked that before the show - I couldn't predict it - and he got a bit upset."

Of course strings are changed every show and Ron will do basic work on the guitars where necessary, a fact noted by Pensa-Suhr's Stephen Marchino who remarked how well Ron looked after the guitars. "I'm not a guitar expert, I'll do neck and fret adjustments but I wouldn't dream of doing a re-fret. I haven't needed to but I remember about three quarters of the way through a tour considering a re-fret on one guitar but it's such a major thing and it really changes the feel of the guitar. Mark is extremely sensitive to the set-up so I try and avoid it. I had to dress the frets, due to wear, on the Pensa-Suhr and that was fairly tense for a week."

(This article is continued in Volume II)

0:13
C
B♭
A
A7
Vx.
shi-ver in the dark, it's rain-ing in the park, but mean - time,
Gtr. 1
Gtr. 3
Dm
C
B♭
A
F
south of the ri-ver you stop, and you hold ev-ery-thing.
0:26
C
B♭
A band is blow-ing Dix-ie dou-ble four time,

Dm
B♭
Vx.
you feel al-right when you hear the mu - sic ring.
Gtr. 1
Gtr. 3
C
0:42
Dm
B♭
A
Well now you step in - side, but you don't see too ma-ny fa -
Gtr. 1
Gtr. 3
Dm
Vx.
- ces,
com-ing in out of the rain
Gtr. 1
Gtr. 2
Gtr. 3

B♭
A
F
Vx.
— they hear the jazz — go down.
Gtr. 1
Gtr. 2
Gtr. 3
0:55
C
B♭
Com-pe - ti - tion in oth - er pla - ces,
Dm
B♭
er, but the horns, they blow-ing that sound,
Electric Guitar 2 doubles

1:08
C
B♭
C
Vx.
way on down south,
way on down south
Gtr. 1
Gtr. 3
Dm
C
B♭
C
London town.
Dm
C
B♭
C
You check out

1:27
Dm
C
B♭
A
A7
Vx.
Gui - tar George,
he knows
all the chords,
Gtr. 1
Gtr. 3
Dm
C
B♭
A
A7
F
mind, he's strict-ly rhy-thm, he does-n't want to make it cry or sing,
C
B♭
yes, and an old gui - tar is all he can af - ford

Dm
Vx.
when he gets up un-der the lights to play his thing.
Gtr. 1
Gtr. 3
B♭
C
1:56
Dm
C
B♭
A
A7
And Har-ry does-n't mind if he does-n't make the scene,

Dm
C
B♭
A
A7
F
Vo.
he's got a day - time job, he's do-ing al - right,
Gtr. 1
Gtr. 3
C
B♭
he can play the hon - ky - tonk like a - ny - thing,
Dm
B♭
sav-ing it up, Fri-day night

C
B♭
C
Vx.
with the Sul - tans,
with the Sul - tans of
B. Vx.
with the Sul - tans of
Gtr. 1
Gtr. 3
2:29
Dm
C
B♭
C
swing.
swing.
Dm
C
B♭
C
And a

Dm
C
B♭
A
A7
crowd of young boys, they're fool-ing a-round in the cor - ner,
Dm
C
B♭
A
A7
F
drunk and dressed in their best brown bag-gies, and their plat-form soles.
2:55
C
B♭
They don't give a damn a-bout a-ny trum-pet - play-ing band,

Dm
C
B♭
C
Vo.
ah ah.
Gtr. 1
Gtr. 3
Dm
C
B♭
A
C
Gtr. 1
Gtr. 3
Dm
let ring
C
B♭
A
Gtr. 1
Gtr. 3

3:40
F
C
Gtr. 1
Gtr. 3
Bb
Dm
Bb
let ring
C
Bb
let ring
C
Dm
C
Bb
C

Dm C B♭ C
Gtr. 1
Gtr. 3
4:13
Dm C B♭ A
Vo.
And then the man, he steps right up to the mic - ro-phone,
Gtr. 1
Gtr. 3
Dm C B♭ A F
Vo.
and says at last just as the time - bell rings,
Gtr. 1
Gtr. 3

C
Vx.
'Good-night, now it's time to go home.'
Gtr. 1
Gtr. 3
B♭
Dm
Then he makes it fast with one more thing,
4:39
C
B♭
C
'We are the Sul-tans, we are the Sul - tans of
B. Vx.
we are the Sul - tans of

4:45
Dm
C
B♭
C
swing.'
swing.'
Dm
C
B♭
C
Dm
B♭
C

Dm
B♭
C
Gtr. 1
Gtr. 3
5:11
8va
(8va)

Dm
(8va)
C
B♭
C
(8va)
Dm
C
B♭
fade
C
(8va)
5:37
Dm
C
B♭
C
Dm
C
B♭

Am
D
C
Am
G
D
0:45
Am

C
Am
Dm
G
Gtr. 1
Gtr. 2
Gtr. 3
Am
1:00
Vx.
Some peo-ple get a cheap laugh break - ing up the speed li - mit,
Gtr. 1
Gtr. 2
Gtr. 3

D C
Am
D C
Vo.
scar-ing the pe-des - tri-ans_ for a min-ute,
Gtr. 1
Gtr. 2
Gtr. 3
Am
G
crossing-ing up pro-gress, driv - ing on the grass,

1:23
D
Am
C
Vx.
leav-ing just e-nough-a room to pass, —
Sun-day dri - ver, ne-ver took a
Gtr. 2
Gtr. 3
Am
Dm
G
test, —
oh yeah, —
once up-on a time in the
Gtr. 1
Am
west.
Yes, and it's no use say - ing that you don't know no-thing,

D C Am
it's still gon-na get you if you don't do some-thing,
D C
1:46
Am G
sit-ting on the fence, that's a dan-ger-ous course,
oh, you could

D
Am
C
Vx.
ev-en catch a bul-let from the peace - keep-ing force,
ev-en the he - ro gets a bul-let in the
Gtr. 2
Gtr. 3
Am
Dm
G
Am
chest,
oh yeah,
once up-on a time in the west.
Gtr. 1

2:09
D
F
Am
G
Gtr. 1
Gtr. 2
Gtr. 3
F
Am
D
C
Vo.
Oh.
8va
Gtr. 1
Gtr. 2
Gtr. 3

2:26
Am
D
C
Am
8va
Gtr. 1
Gtr. 2
Gtr. 3
G
D
8va
Am
C
8va
Am
Dm
G
let ring

Am
2:55
D
8va
F
(8va)
Am
G
F
Ah,

3:06
Am
D C
Am
Vx.
Ma-ma Ma-ry, your child-ren are slaugh-tered,
some of you mo - thers ought to lock up your daugh-ters.
(8va)
Gtr. 1
Gtr. 2
Gtr. 3
D C
Am
G
Who's pro-tect - ing the in-no-cen - ti?
A
let ring

D
Am
heap big trou - ble in the land of plen - ty.
C
3:30
Am
Tell me, how we gon - na do what's best?
A - you guess,

Dm
G
Am
Dm
G
Vx.
once up-on a time in the west,
oh yeah,
once up-on a time in the
B. Vx.
once up-on a time in the west,
once up-on a time in the
Gtr. 1
Gtr. 2
Gtr. 3
Am
Dm
G
Am
west,
oh yeah,
once up-on a time in the west,
ooh yeah,
west,
once up-on a time in the west,
let ring
(8va)
Guitar 2 repeats previous 2 bars
7 times

3:53
Dm
G
Am
Dm
G
Vx.
once up-on a time in the west,
B. Vx.
once up-on a time in the west,
Gtr. I
Gtr. 3
Am
Dm
G
Am
up-on a time in the
Dm
G
Am
west,

4:52
fade
Dm G Am Dm G
Vx.
west.
H. Vx.
once up-on a time in the west,
once up-on a time in the
8va
Gtr. 1
Gtr. 2
Am Dm G Am
west,
once up-on a time in the west,
(8va)
let ring
Dm G Am Dm G
once up-on a time in the west.

expresso love

Words & Music by Mark Knopfler

(♩ = 138)

D5

Voice

Guitar 1 (Electric)

Guitar 2 (Electric)

Guitar 3 (Electric)

Guitar 4 (Electric)

Vx.

One two one two two one

Gtr. 4

0:12
D5
[B♭]
[G]
[C]
Gtr. 4
Voc.
She gets the
sun in the day - time,
per - fume in the dusk,
and she
comes out in the night - time
with the hon - ey - suc - kle musk,
be-cause she

D5 [B♭] [G] [C] D5 [B♭] [C]
Vx.
smells just like a rose,
and she tastes just like a peach,
Gtr. 3
Gtr. 4
D5 [B♭] [G] [C] D5 [B♭] [C]
she got me walk-ing where the wild - life goes,
I'd do a - ny-thing to reach her.
0:53
F C B♭
And she was made in hea-ven,
hea-ven's in the world,

F
C
B♭
Vo.
oh, she was made in hea-ven,
hea-ven's in the world.
Gtr. 3
Gtr. 4
A
B♭
G
Is this just ex - pres - so love? You know
I'm cra - zy for the
G7sus4
girl,
just - a
cra - zy for the girl.

1:17
D5 [B♭] [G] [C] D5 [B♭] [C]
Vx.
Yeah, she call me just to talk ~ she's my lov-er, she's a friend of mine. She says,
Gtr. 3
Gtr. 4
'Hey mis-ter, d'ya wan-na take a walk_ in the wild_ west end_ some-time?' And I get
trou-ble with my breath-ing when she says, 'Boys don't know a-ny-thing.' But

D5
[B♭]
[G]
[C]
D5
[B♭]
[C]
I know what I want,
I want ~ ~ ~
yes, I want ev - ery -
1:45
F
C
B♭
- thing.
'Cos she was made in hea-ven,
and hea-ven's in the world,
let ring
F
C
B♭
oh, she was made in hea-ven,
yes, hea-ven's in the world.
let ring

1:59
A
B♭
G
Vx.
Is this just ex - pres - so love? See I'm cra - zy for the
Gtr. 3
Gtr. 4
G7sus4
girl, just - a cra - zy for the girl, yeah, you go on.
Gtr. 2

A
F
C
Vx.
Feel so good, 'cos I feel so good, and I feel so good, 'cos I feel so right.
Gtr. 2
Gtr. 3
Gtr. 4
Bb
I was made to go with my girl just like a sax - o - phone

C
Vx.
was made
to go with the night.
Gtr. 2
Gtr. 3
let ring
Gtr. 4
2:27
D5
[B♭]
[G]
[C]
D5
[B♭]
[C]

D5
[B♭]
[G]
[C]
Vo.
Take it,
take it.
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
2:40

D5
[B♭]
[G]
[C]
She can
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
2:54
raise one eye - brow,
put her hand on my hip,
and I

D5 [B♭] [G] [C] D5 [B♭] [C]
Vo.
close one eye_ now, sweat on her lip, oh and I sur -
Gtr. 4
3:08
D5 [B♭] [G] [C] D5 [B♭] [C]
-ren-der to the fe - ver, and I sur - ren-der to the will of the night.__ She
Gtr. 3
D5 [B♭] [G] [C] D5 [B♭] [C]
love me so ten-der, I got to be - lieve__ her__ love,__ her ex-pres-so love's al - right now.

3:22
F
C
B♭
Vx.
'Cos she was made in hea-ven,
hea-ven's in the world,
let ring
Gtr. 3
Gtr. 4
F
C
B♭
oh, she was made in hea-ven,
hea-ven's in the world, yeah.
let ring
3:36
A
B♭
G
Is this ex - pres - so love? You know I'm
cra - zy for the

G7sus4
Vx.
girl,
just - a
cra - zy for the girl.
Gtr. 3
Gtr. 4
3:46
D5
[B♭]
[G]
[C]
Ma ma ma ma.
Guitar 3 repeats previous 4 bars to the end
Yo, well I don't
4:00
want no su - gar in it,
no
thank-you ve - ry, ve - ry, ve - ry

D5
[B♭]
[G]
[C]
Vx.
wi - red up on it,
all
fi - red up on it,
ex
pres - so touch,
woh,
Gtr. 4
4:13
woh.
Guitar 4 repeats previous 4 bars to the end
Na
na
na,
hey
mae
stro,
ex
pres
so
now,
hey
mae
stro,
she said
ex
pres
so
now.
Is this an -
fade
4:41
- oth - er one,
just like the
oth - er one?
It's just an -
- oth - er one,
just like the
oth - er, oth - er one,
oh
mae
stro,
ex
pres
so
ex -

romeo and juliet

Words & Music by Mark Knopfler

(♩ = 86)

F C B♭ C F C

Voice

Electric Guitar 1

Electric Guitar 2

F B♭ F B♭ D F *

Acoustic Guitar 1

+1 +1 +3 +3 +3 +1

Acoustic Guitar 2

Acoustic Guitar 3

*Alternatively, use G tuning and capo 3

B♭ C F C B♭ C
Ac. Gtr. 1
Ac. Gtr. 3
F C B♭ C
0:22
F
Vx.
A love-struck Ro-me-o,
Ac. Gtr. 1
Ac. Gtr. 2
Ac. Gtr. 3
Dm C F Dm B♭
Vx.
sings a street-suss se - re - nade,
lay-ing ev-ery-bo-dy low,
with a love song that he made,
Elec. Gtr. 1
Ac. Gtr. 2

C
B♭
C
F
B♭
Vo.
finds a street-light, steps out of the shade, says some-thing like, 'You and me babe, how a-
let ring
C
0:44
F
Dm
C
-bout it?' Ju-li-et says, 'Hey, it's Ro-me-o, you near-ly gim-me a heart at-tack.'
F
Dm
B♭
C
B♭
He's un-der-neath the win-dow, she's sing-ing 'Hey la, my boy-friend's back, you should-n't come a-round here,

C F Bb C
Vx.
sing-ing up at peo-ple like that.' A-ny-way, what you gon-na do a-bout it? Ju-li-
Ac. Gtr. 2
let ring
Ac. Gtr. 3
1:06
F C Dm C Bb C F C
-et, the dice was load-ed from the start, and I bet, and you ex-
Electric Guitar 2 doubles ad lib.
Dm C Bb C F C Bb Dm Bb
-plod-ed in-to my heart, and I for-get, I for-get the mov-ie song.

Gm
C/A
B♭
Dm
C
1:28
F
When_ you gon-na re-al-ise it was just that the time was wrong, Ju-li-et?
Electric Guitar 2 doubles
B♭
F
C
B♭
C

F
Dm
C
F
Vx.
Came up on dif-ferent streets,
they both were streets of shame,
both dir - ty,
both
mean,
Ac. Gtr. 1
Ac. Gtr. 2
Ac. Gtr. 3
Dm
B♭
1:50
C
B♭
C
F
yes, and the dream was just the same,
and I dreamed your dream for you,
and now your dream is real.
B♭
C
How can you look at me as if I was just an - oth - er one of your deals?
When you can

2:01
F C Dm C F C
fall_ for chains of sil - ver, you can fall for chains of gold, you can fall for pret-ty stran - gers,
Electric Guitar 2 doubles
Dm B♭ C B♭ C F
and the prom-is - es they hold, you prom-ised me ev-ery-thing, you prom-ised me thick and thin, yeah,
B♭ Csus4 C
now you just say, 'Oh, Ro-me-o, yeah, you know I used to have a scene with him.' Ju-li-

2:23
F C Dm C B♭ C F C
Vx.
-et, when-a we made love___ you used to cry,_ you said, 'I love you like___ the stars a-bove, I'll
Elec. Gtr. 2
Ac. Gtr. 2
Ac. Gtr. 3
Dm C B♭ C F C B♭ Dm B♭
Vx.
love-a you till I die.' There's a place for___ us, you know the mov-ie song.
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr. 2
Ac. Gtr. 3

Gm
C/A
B♭
Dm
C
2:45
F
Vo.
When you gon-na re-al-ise it was just that the time was wrong, Ju-li - et?
Elec. Gtr. 2
Ac. Gtr. 1
Ac. Gtr. 2
Ac. Gtr. 3
B♭
F
C
B♭
C
Ac. Gtr. 1
Ac. Gtr. 3

F
Dm
C
F
Vx.
I can't do the talks
like they talk on the T. V.,
and I can't do a love song
Ac. Gtr. 1
Ac. Gtr. 2
Ac. Gtr. 3
Dm
B♭
3:07
C
B♭
like the way it's meant to be,
I can't do ev - ery-thing,
but I'll
Elec. Gtr. 1
C
F
B♭
Csus4
C
do a - ny-thing for you,
I can't do a-ny-thing 'cept be in love, with you,
let ring

F
Dm
F
Vo.
and all I do is miss you,
and the way we used to be,
all I do is keep the beat,
Ac. Gtr. 2
Dm
B♭
3:29
C
B♭
C
F
and bad com - pa - ny,
and all I do is kiss you
through the bars of a rhyme,
let ring
B♭
Csus4
C
F
C
Ju-lie, I'd do the stars with you
a-ny - time.
Ah, Ju-li - et,
when-a we made
Elec. Gtr. 2
Ac. Gtr. 1
Ac. Gtr. 3

Dm
C
B♭
C
F
C
Dm
C
B♭
C
Vx.
love you used to cry, you said, 'I love you like the stars a-bove, I'll love-a you till I die.' And there's a
Elec. Gtr. 2
Ac. Gtr. 2
Ac. Gtr. 3
F
C
B♭
Dm
B♭
Gm
C/A
place for us, you know the mov-ie song. When you gon-na re-al-ise it was
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr. 2
Ac. Gtr. 3

4.02
B♭
Dm
C
F
B♭
Vo.
just that the time was wrong
Ju
-
li - et?
Elec. Gtr. 2
Ac. Gtr. 1
Ac. Gtr. 2
Ac. Gtr. 3
F
C
B♭
C
F
C
B♭
C
F
C
B♭maj7
C

4:24
F
Dm
C/E
F
And a love - struck Ro-me-o
sings a street-suss se - re - nade,
lay-ing ev-ery-bo-dy low,
Dm
B♭
C
B♭
C
F
with a love song that he made,
finds a con-ve - ni-ent street-light,
steps out of the shade, he says some-thing like,
Vx.
Elec. Gtr. 1
Ac. Gtr. 2
let ring

B♭
C
4:46
B♭
Vx.
'You and me babe,
how a-bout
it?
Elec. Gtr. 1
with echo approx. 1400ms, panned left
Ac. Gtr. 2
Ac. Gtr. 3
C
B♭
Cadd9
Elec. Gtr. 1
Ac. Gtr. 2
Ac. Gtr. 3

B♭
Cadd9
B♭
Vx.
You and me babe,
how a - bout
it?'
echo off
echo on
Elec. Gtr. 1
Ac. Gtr. 2
Ac. Gtr. 3
C
5:08
B♭
C
echo off

B♭
Cadd9
Elec. Gtr. 1
Ac. Gtr. 2
Ac. Gtr. 3
B♭
echo on
C
Elec. Gtr. 1
Ac. Gtr. 2
Acoustic Guitar 3 repeats previous two bars to the end
fade
B♭
C
Elec. Gtr. 1
Ac. Gtr. 2

5:30
B♭
C
Elec. Gtr. 1
Ac. Gtr. 2
let ring

tunnel of love

Words & Music by Mark Knopfler

0:23

(♩ = 136)

Bb

Voice

Piano cue

Electric Guitar 1

Electric Guitar 2

Acoustic Guitar

Dm C Dm Bb C

Vo.

Elec. Gtr. 1

Elec. Gtr. 2

Dm
F
C
Bb
Vx.
Elec. Gtr. 1
Elec. Gtr. 2
Get-ting cra - zy on the
0:42
waltz - ers, __
but it's the life that I
choose,
yeah,
G
sing a-bout the six - blade,
sing a-bout the switch - back,
and a tor - ture tat - too,
and I been rid-ing on a
ghost train, __
where the cars
they
scream and
slam,
and I don't know where I'll

G
Dm
C
be to-night, but I'd al-ways tell you where I am. In a scream-ing ring of
1:10
Dm
F
C
fa - ces, I seen her stand-ing in the light, she had a tic-ket for the
G
Dm
C
ra - ces, yeah, just like me she was a vic-tim of the night. I put my hand up-on the

1:24
Dm
F
C
Vx.
le - ver, __
said let it rock and let it roll, __
I had the one-arm
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
G
Dm
C
ban - dit fe - ver,
there was an ar - row through my heart and my soul. __
And the big wheel keep on

137
B♭ C F B♭
Vx.
— turn - ing, ne - on burn-ing up a - bove, and I'm just
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
F Am Am/C Dm B♭
high on the world, come on and take a low— ride— with me— girl,— on the

1:52
Dm
F
C
Dm
B♭
C
Vx.
tun-nel of love,_
yeah,___
love,_
love.
It's just the
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
Dm
F
C
dan - ger, dan - ger,
a-when you're rid-ing at - a
your own
risk.__
She said, 'You are the per - fect_

G
Dm
C
Vx.
— stran - ger.'
She said, 'Ba-by, let's keep it like this.'
It's just a
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
2:13
Dm
F
C
cake - walk
twist - ing ba - by, yes,
step right up and
see.

G
Dm
C
Vx.
'Hey mis-ter, give me two, give me two now, 'cos a - ny two can play.'
And the big wheel keep on
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
2:26
B♭
C
F
B♭
turn - ing, ne - on burn-ing up a - bove, and I'm just
8va

F
Am
Am/C
Dm
B♭
Vo.
high on the world, come on and take a low_ ride_ with me___ girl,_ on the
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
2:41
Dm
F
C
Dm
B♭
C
tun-nel of love,_ woh,___ love,_ love._ Well it's been

2:48
Gm7
B♭
Gm7
B♭
mon-ey for mus-cle on a an-oth-er whir-li-gig, mon-ey for mus-cle, and-a an-oth-er girl I dig,
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
Gm7
B♭
C
Vx.
an-oth-er hus-tle just to, just to make it big, and rock-a-way, rock-a-way,

B♭/C
C
Vo.
oh, rock - a - way, rock - a - way.
And
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
3:05
F
C
Dm
B♭
girl it looks so pret - ty to me,
like it al - ways did,
oh, like

C
F
B♭
C
Vx.
the Span-ish Ci - ty to me when-a we were kids, yeah, girl,
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
3:19
F
C
Dm
B♭
— it looks so pret - ty to me, just like it al - ways did, oh, like

C
F
B♭
C
Vx.
the Span-ish Ci-ty to me when-a we were kids, right,
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
3:33
F
C
Dm
B♭
oh, la

C
F
B♭
C
Vx.
check it out.
Elec. Gtr. 2
Ac. Gtr.
3:47
F
8va
C
Dm
B♭
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
C
F
B♭
C
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.

Dm
F
C
Dm
B♭
C
She took off a sil-ver
4:07
Dm
F
C
loc-ket.
She said, 'Re-mem-ber me by____ this.'
She put her hand in my

G
Dm
C
Vx.
pock-ket,
I got a
keep-sake and a kiss,
and in the roar of dust and
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
4:21
Dm
F
C
die-sel,
I stood and watched her walk a - way,

G
Dm
C
I could have caught up with her ea - sy e-nough, but some-thing must have made me stay.___ And the big wheel keep on_
4:35
B♭
C
F
B♭
__ turn - ing, ne-on burn-ing up a - bove, and I'm just

F
Am
Am/C
Dm
B♭
Vx.
high on this world,
come on and take a low ride with me girl,
on the
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
4:48
Dm
F
C
Dm
B♭
C
tun-nel of love,
yeah,
love,
love love,
on the

Dm
F
C
Dm
B♭
C
tun-nel of love, woh, love, love. And now I'm
5:02
Gm
B♭
Gm
B♭
search-ing through these car-ou-sels, and the car-ni-val ar-cades, search-ing ev-ery-where from stee-ple-chase to pa-li-sades, in

Gm
B♭
C
Vx.
a-ny shoot-ing gal-le-ry where prom-is-es are made, to rock-a-way, rock-a-way, rock-a-way, rock-a-way,
Elec. Gtr. 2
Ac. Gtr.
from Cul-ler-coats and Whit-ley Bay, out to rock-a-way. And
5:28
F
Dm
girl it looks so pret-ty to me, like it al-ways did,
like the Span-ish Ci-ty to me when we were kids,

F
C
Dm
B♭
girl, it looks so pret-ty to me,
like it al-ways did,
like
Vx.
Elec. Gtr. 2
C
F
B♭
C
the Span-ish Ci-ty to
me
when-a
we
were
kids.
5:57
F
C
Dm
B♭
Elec. Gtr. 1
C
F
B♭
C

F
C
Dm
B♭
Elec. Gtr. 1
Elec. Gtr. 2
C
F
B♭
C
6:26
F
C
Dm
B♭
Ac. Gtr.

Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
C
F
B♭
C
6:40
F
C
Dm
B♭
C
F
B♭
C

6:55
F
C
Dm
B♭
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
8va
7:09
(8va)

C
F
B♭
C
(8va)
8va
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
7:23
F
C
Dm
B♭
C
F
B♭
C
7:37
F

(8va)
C
Dm
B♭
C
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
F
B♭
C
7:51
F
fade
C
Dm
B♭
C
F
B♭
C
F
C

love over gold

Words & Music by Mark Knopfler

(♩ = 96)

Bb C Bb Am Dm C

Voice

Electric Guitar 1

Electric Guitar 2

Acoustic Guitar

Bb C Bb Am Dm C

let ring

0:20

Bb C/E Gm7 Dm Am

Bb C Bb C

0:40
F/A
B♭
Gm7
C
Gm7
F/A
B♭
Vx.
You walk out on the high wi - re, you're a dan - cer on thin ice,
Elec. Gtr. 2
Ac. Gtr.
F/A
B♭
Gm7
C
A7♯5
A7
Dm
C
C7/E
you pay no heed to the dan - ger, and less to ad - vice,
1:00
F
Gm7
B♭
C
A7♯5
A7
B♭maj7
Gm7/B♭
your foot-steps are for - bid-den, but with know-ledge of your sin,

F
Gm7
B♭
F
D5
Dm7
Am/C
G/B
you throw your love to all the strangers, and caution to the wind.
let ring
1:20
Gm/B♭
F/A
E♭/G
D/F♯
E♭/G
D/F♯
E♭/G
D/F♯
E♭/G
D/F♯
D7/A

Gm
B♭m13
C
C/B♭
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
with echo
1:44
F/A
B♭
Gm
C
Gm
F/A
Vx.
And you go danc - ing through door-ways
just to see what you will
B♭
B♭/C
F
Gm
B♭
C
A7♯5
A7
find,
leav-ing no-thing to in - ter-fere with the cra - zy bal-ance of your

Dm
C
C7/E
F
Gm7
B♭
C
mind,
and when you fi - nal - ly
re - ap - pear
at the
A7♯5
A7
B♭maj7
Gm7/B♭
F
Gm7
place
where you came
in,
you've thrown your love to all the

Bb F D5 Dm7 Am/C G/B
Vx.
— stran - gers, — and cau - tion to the wind.
Elec. Gtr. 1
Elec. Gtr. 2
Ac. Gtr.
2:24
Gm/Bb F/A Eb/G D/F# Eb/G D/F# Eb/G
D/F# Eb/G D/F# D7/A Gm Bbm13
with echo

2:45
C
It takes love o - ver gold, and mind o - ver mat - ter to
B♭m
Dm
B♭
C
E♭
Gm7
do what you do that you must, when the things that you hold can fall and be shat-tered, or
B♭m
A7♯5
Dm
A/C♯
B♭maj7/C
C♯/B
run through your fin - gers like dust.

B♭maj7
C
B♭maj7
C
3:54
B♭
C
B♭
C
B♭maj7
C
B♭maj7
C
4:13
B♭maj7
C
B♭maj7
C

4:23
B♭maj7
C
B♭maj7
C
C/D
Elec. Gtr. 2
Ac. Gtr.
B♭maj7
C
B♭maj7
C
4:43
B♭maj7
C
C/D
B♭maj7
C
B♭maj7
C
B♭maj7

C
C/D
B♭/G
C
5:12
B♭
Piano cue
Vibes cue
Vibes continue ad lib. to fade

private investigations

Words & Music by Mark Knopfler

(♩ = 84)

Em | Bm/D | A/C♯ | 0:11 G/B

Voice

Electric Guitar 1

Electric Guitar 2

Acoustic Guitar

F/A | B7/A | Em/G | Gdim | F♯m7♭5

Ac. Gtr.

B7 | Em | 0:34 Em | Bm/D

Vx.

It's a mys-te-ry to me, the game com-men - ces

fade in

Elec. Gtr. 2

Ac. Gtr.

A/C♯
G/B
Vx.
for the u-su-al fee,
plus ex-pens-es,
con-fi-den-tial in-for-ma-tion,
Elec. Gtr. 2
Ac. Gtr.
F/A
B7/A
Em/G
it's in a di-a-ry,
this is my in-ves-ti-ga-tion,
it's not a pub-lic in-qui-ry.
0:57
Gdim
F♯m7♭5
B7
Em

1:08
Em
Bm/D
Vx.
I go check-ing out the re - ports,
dig-ging up the dirt,
you get to meet all _ sorts
Elec. Gtr. 2
Ac. Gtr.
A/C#
G/B
F/A
in this line of work,
trea-che-ry and trea-son,
there's al-ways an ex-cuse for it,
B7/A
Em/G
Gdim
and when I find the rea - son
I still can't get used to it.

F♯m7♭5
B7
Em
D/F♯
Elec. Gtr. 2
Ac. Gtr.
1:42
G
D
Am
Vx.
And what have you got
at the end of the day,
what have you got
Em
D/F♯
G
D
to take a-way?
A bot-tle of whis-ky,
and a new set of lies,

C
B7
Vx.
blinds on the win-dow, and a pain be-hind your eyes.
Elec. Gtr. 2
2:11
Em
Bm/D
A/C♯
Ac. Gtr.
G/B
F/A
B7/A
Em/G
Gdim
F♯m7♭5

B7
Em
2:45
Gdim
Vx.
Scarred for life,
Elec. Gtr. 2
Ac. Gtr.
let ring
F#m7b5
no com-pen - sa - tion,
private
in - ves - ti - ga - tions.
3:04
[E]
3:27

Ac. Gtr.
3:47
3:58
Elec. Gtr. 2

Elec. Gtr. 2
Ac. Gtr.
Elec. Gtr. 1
with echo
4:21
C
Em

with echo
[E]
Elec. Gtr. 2
Ac. Gtr.
4:39
fade in
Elec. Gtr. 1
Em

5:07
with echo
Elec. Gtr. 1
Ac. Gtr.
C
Em
C
Elec. Gtr. 2
5:23
Em
fade

telegraph road

Words & Music by Mark Knopfler

Free time (♩ = c. 84)

NC

0:23

Voice

Keyboard cue

Electric Guitar 1

Electric Guitar 2

Electric Guitar 3

F B♭ F B♭ D F *

Acoustic Guitar 1

+1 +1 +3 +3 +3 +1

Acoustic Guitar 2

*Alternatively, use G tuning and capo 3

0:35

Vx.

Dm
C
Am
Vx.
Ac Gtr. 1
1:12
[D]
Ac Gtr. 1
1:32
(♩ = 114)
D5
F/D
G/D
D
D5
F/D
C
G
Vx.
D
D5
F/D
G/D
D
with echo approx. 1025ms.
Elec. Gtr. 1

1:57
D5
F/D
C
G
D
Elec. Gtr. 1
Dm
Csus4
C
2:13
F
Dm
Vx.
Well a long time a - go came a man on a track,
C
B♭
C
F
C
walk-ing thir - ty miles with a sack on his back, and he put down his load where he thought it was the best,
B♭
Gsus4
Gm
Gsus4
Gm
made a home in the wil - der - ness.
Ac Gtr. 1
2:32
F
Dm
C
He built a ca - bin and a win - ter store, and he ploughed up the ground by the

B♭
C
F
C
Vx.
cold__ lake shore.
The oth - er tra - vel - lers came walk - ing down the track, and they
Elec. Gtr. 1
Ac Gtr. 1
B♭
Gsus4
Gm
Gm
B♭
ne - ver went__ fur - ther, no they ne - ver went__ back.__
2:50
F
Dm
C
B♭
Then came the chur - ches, then came the schools, then came the law - yers, then came the rules,

Vx.
Elec. Gtr. 1
Ac Gtr. 1
C
F
C
B♭
then came the trains, and the trucks with their loads, and the dir-ty old track was the te-le-graph road.
3:07
D5
F/D
G/D
D
D5
F/D
C
G
D
Dm
Csus4
C
fade in
Yeah,

3:32
F
Dm
C
B♭
Vx.
then came the mines,
then came the ore,
then there was the hard times,
then there was a war,
Elec. Gtr. 1
Ac Gtr. 1
C
F
C
B♭
te - le-graph sang a song a - bout the world out - side,
te - le - graph road goes so deep,
Gsus4
Gm
Gm
B♭
F
and so wide,
like a roll - ing ri - ver.
Elec. Gtr. 3

Dm
C
B♭
Elec. Gtr. 1
Elec. Gtr. 3
Ac Gtr. 1
3:58
C
F
C
B♭
Gsus4
Gm
Gm
B♭
F

Dm
C
B♭
Elec. Gtr. 1
Elec. Gtr. 3
Ac Gtr. 1
C
F
let ring
C
B♭
Gsus4
Gm
Gm
B♭
4:26
F

Dm
C
B♭
Elec. Gtr. 1
Elec. Gtr. 3
Ac Gtr. 1
8va
C
F
C
B♭
4:42
Dm
F/D
G
D
(8va)

Dm C/D F C G D
Vx.
And my
Elec. Gtr. 1
4:58
Gm Dm
ra - di - o says to - night it's gon-na freeze, peo-ple driv - ing home from their fac - to-ries, there's
fade in
rit.
C Am Dm Csus4 C
six lanes of traf - fic, three lanes mov - ing slow.
5:22
a tempo (♩ = 69)
Dm Am♭13 Am7 B♭maj7 Em7♭5 Csus4 C B♭ Fsus4 F Gm11 Am7
5:50
(♩ = 76)
B♭ A7♭9 Dm A7♯5 A7
Elec. Gtr. 3

Elec. Gtr. 1
Elec. Gtr. 2
Elec. Gtr. 3
B♭ Em7♭5 C Fmaj7 Gm7 C/B♭
Fsus4 F Gm7 Am7 B♭ A7♭9
6:15
Dm A7♯5 A7 B♭ Em7♭5
C Fmaj7 Gm7 C/B♭ Fsus4 F

fade in
Gm7 Am7 B♭ A7♭9 Dm A/D
Elec. Gtr. 1
Elec. Gtr. 2
8va
Elec. Gtr. 3
6:52
B♭ Em7♭5 F B♭ C B♭ F Gm7 Am
rit.
7:06
a tempo (♩ = 116)
B♭ A7 Dm11 C
Vx.
Oh, I used to
F Dm C B♭
like to go to work, but they shut it down, I got a right to go to work, but there's no work here to be found, yes, and they say
Ac Gtr. 1

C
F
C
B♭
Vx.
Elec. Gtr. 1
Ac Gtr. 1
we're gon-na have to pay what's owed, we're gon-na have to reap from some seed
Gsus4
Gm
Gm
B♭
7:32
F
that's been sowed, and the birds up on the wires, and the
Dm
C
B♭
te-le-graph poles, they can al-ways fly a-way from this rain and this cold, you can

C
F
C
B♭
Vx.
hear them sing-ing out their te - le - graph code all the way
Elec. Gtr. 1
Ac Gtr. 1
7:48
D5
F/D
G
D
down the te-le-graph road.
Dm
F/D
C
G
D
with echo
D5
F/D
G
D

Dm
F/D
C
G
D
8:21
Dm
Vx.
Well I'd soon-er for-get, but I re-
Elec. Gtr. 1
F
C
B♭
-mem-ber those nights,_ yeah, life was just a bet on a race 'tween the lights,_ you had your
B♭
C
F
C
B♭
head on my shoul-der, you had your hand in my hair, now you act a lit-tle cold-er, like you
Gm7
B♭
8:39
F
don't seem to care, but just be-lieve in me ba-by, and I'll
Elec. Gtr. 3
Ac Gtr. 1

Dm
C
B♭
Vx.
take you a - way from out of this dark - ness and in - to the day, from these
Elec. Gtr. 1
Elec. Gtr. 3
Ac Gtr. 1
8:47
B♭ F C F C F B♭ C F C F
ri - vers of head-lights, these ri - vers of rain, from the an - ger that lives on the streets with their names, 'cos I've

B♭
C
F
C
F
B♭
C
F
C
F
Vx.
run ev - ery red light on me - mo - ry lane, I've seen des - pe - ra - tion ex - plode in - to flames,
Elec. Gtr. 1
Elec. Gtr. 3
Ac Gtr. 1
9:03
B♭
C
F
C
and I don't wan - na see it a - gain,
from

Am
Dm
B♭
Vx.
all of these signs saying, 'Sor-ry, but we're closed',
all the way
Elec. Gtr. 1
[F]
B♭
down the tel-le-graph road.
9:32
D5
F/D
G/D
D
D5
fade in
F/D
C
G
D
D5
F/D
G/D
D

D5
F/D
C
G
D
Elec. Gtr. 1
Elec. Gtr. 2
10:05
D5
F/D
G/D
D
D5
F/D
C
G
D
D5
F/D
G/D
D

10:28
D5
F/D
C
G
Elec. Gtr. 1
TAB
D
D5
F/D
G/D
D
D5
F/D
C
G
D
10:52
D5
F/D
G/D
D
D5
F/D
C

Acoustic Guitar 2 repeats previous 4 bars to the end

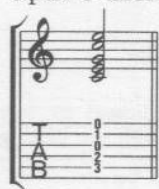
Elec. Gtr. 1
Elec. Gtr. 3
D
Dm
F
G
11:29
C
feedback
8va
Electric Guitar 2 repeats previous 8 bars to end

Elec. Gtr. 1
8va
F
G
D
11:59
Dm
C
let ring
12:29

G
let ring
D
Dm
Elec. Gtr. 1
F
G
D
Dm
F
C
G
D
Dm
F
G
D
12:59
Dm
F
C
G
D
Dm
F
G
D
Dm
F
C
G
D
Dm

F
G
D
Elec. Gtr. 1
13:29
Dm
C
8va
(8va)
let ring
13:58
fade

notation & tablature explained

Open C chord

Scale of E major

Bent Notes:

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol ⌐‐‐¬ . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:

Example 1:
Play the D, bend up one tone (two half-steps) to E.

Example 4:
Pre-bend: fret the D, bend up one tone to E, then pick.

Example 2:
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.

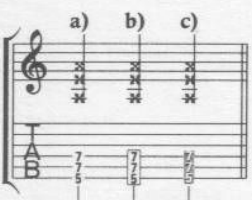
Example 5:
Play the A and D together, then bend the B-string up one tone to sound B.

Example 3:
Fast bend: Play the D, then bend up one tone to E as quickly as possible.

Example 6:
Play the D and F♯ together, then bend the G-string up one tone to E, and the B-string up ½ tone to G.

Additional guitaristic techniques have been notated as follows:

Tremolo Bar:
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.

Hammer on and Pull off:
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.

Mutes:
a) Right hand mute:
Mute strings by resting the right hand on the strings just above the bridge.
b) Left hand mute:
Damp the strings by releasing left hand pressure just after the notes sound.
c) Unpitched mute:
Damp the strings with the left hand to produce a percussive sound.

Glissando:
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.

Artificial Harmonics:
Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.

Natural Harmonics:
Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.

Pinch Harmonics:
Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.

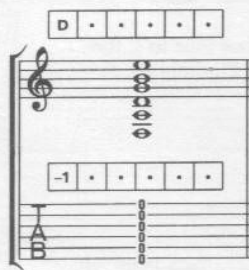
Quarter-tones:
A downwards arrow means the written pitch is lowered by a quarter-tone; an upwards arrow raises the written pitch by a quarter-tone.

Vibrato:
Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.

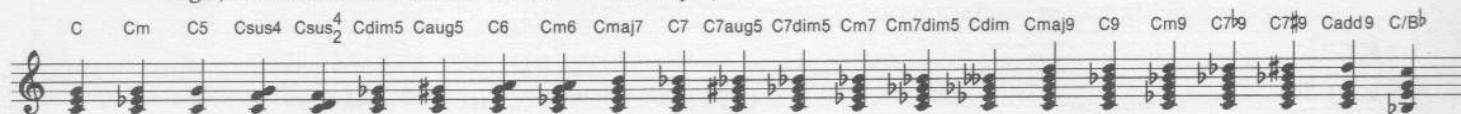
Tapping:
Sound notes indicated by tapping – hammering-on with the picking hand at the indicated fret.

Pick Scratch:
Scrape the pick down the strings – this works best on the wound strings.

Repeated Chords:
To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Special Tunings:
Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '•' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.

Tune the low E (6th) string down one tone (two half-steps) to D.

Chord naming:

The following chord naming convention has been used. Note that chord symbols show the overall harmony, sometimes simplified, and are not intended to indicate a suitable accompaniment. Altered 5ths are shown as 'dim5' or 'aug5', whilst alterations to added notes are indicated by '♯' or '♭'.

Where there is no appropriate chord symbol, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: **[C]**

Where it was not possible to transcribe a passage, the symbol ~ appears.